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zugeeignet.

# Italienische Liebesnovelle

SECHS STÜCKE

für das Piano zu vier Händen

von  
**HENNRICH HOFMANN.**

Op. 19.

Für Violine und Pianoforte bearbeitet

vom  
**KOMPOSITEN.**

Eigenthum der Verleger für alle Länder  
**LEIPZIG und BRÜSSEL**  
**BREITKOPF & HÄRTEL.**

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# Italienische Liebesnovelle.

Sechs Stücke für das Pianoforte zu vier Händen  
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Op. 19.

Für Violine und Pianoforte bearbeitet vom Componisten.



## Nº 1. Einleitung.

Allegro.

VIOLINE. *mf*

PIANO. *mf*

The first system of the musical score. The Violin part (top staff) begins with a melodic line marked *mf*, featuring slurs and trills. The Piano part (bottom staves) provides harmonic support with chords and moving lines, also marked *mf*. The time signature is common time (C).

*ff*

*ff*

The second system of the musical score. Both the Violin and Piano parts are marked *ff* (fortissimo). The Piano part features a more active, rhythmic accompaniment with slurs and trills. The Violin part continues with a melodic line.

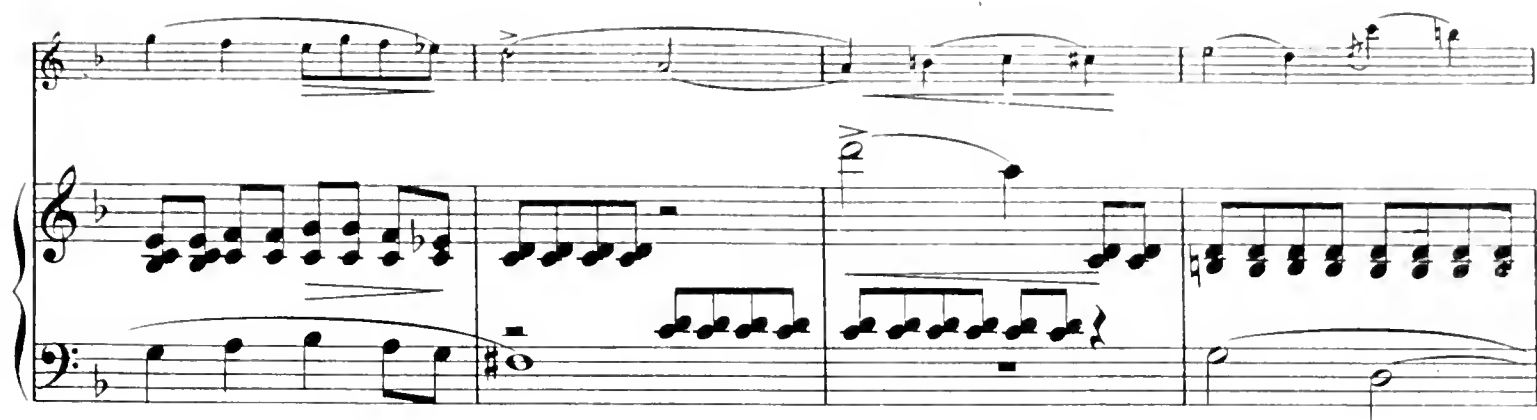
*mf*

*mf*

The third system of the musical score. Both the Violin and Piano parts are marked *mf*. The Violin part continues with a melodic line, and the Piano part provides harmonic support with chords and moving lines.

Poco più mosso.

The musical score is written for piano and voice. It begins with the tempo marking "Poco più mosso." The score is organized into five systems of staves. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The second system continues the vocal line and piano accompaniment, with first and second endings marked. The third system shows the vocal line and piano accompaniment, with first and second endings marked. The fourth system shows the vocal line and piano accompaniment, with first and second endings marked. The fifth system shows the vocal line and piano accompaniment, with first and second endings marked. The piano accompaniment includes various musical notations such as chords, arpeggios, and melodic lines. The vocal line consists of a single melodic line with lyrics written below it.



First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on grand staves. The vocal line features a melodic phrase with a trill and a fermata. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



Second system of musical notation. It continues the vocal and piano parts. The vocal line includes a trill and a fermata. The piano accompaniment features a trill in the right hand and a bass line in the left hand. The tempo markings *poco rit.* and *a tempo* are present.



Third system of musical notation. It continues the vocal and piano parts. The vocal line features a melodic phrase. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



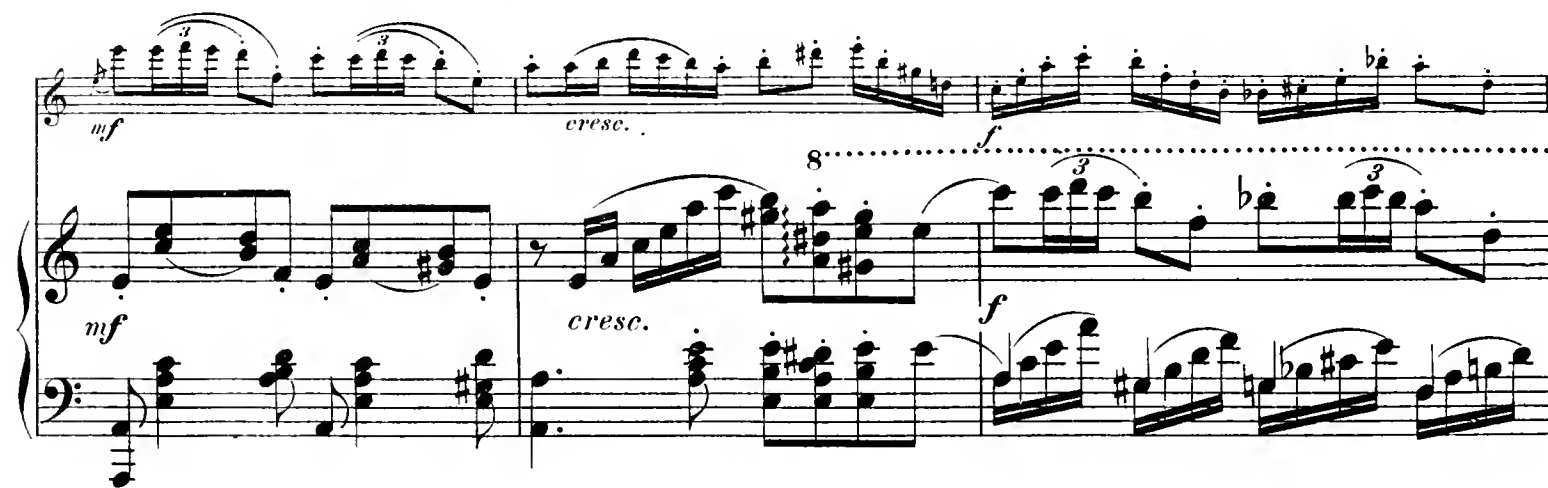
Fourth system of musical notation. It continues the vocal and piano parts. The vocal line features a melodic phrase. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo marking *Tempo I.* is present. The system concludes with a double bar line.



First system of musical notation. The top staff features a melodic line with triplets and a *mf* dynamic marking. The bottom staff is a piano accompaniment with chords and moving lines, also marked *mf*.



Second system of musical notation. The top staff continues the melodic line with a *ff* dynamic marking. The bottom staff provides a piano accompaniment, also marked *ff*.



Third system of musical notation. The top staff includes a *cresc.* marking and a *f* dynamic. The bottom staff also includes a *cresc.* marking and a *f* dynamic. A dotted line with the number 8 connects the two staves.



Fourth system of musical notation. The top staff includes a *rit.* and *assai* marking. The bottom staff includes a *rit.* and *assai* marking. A dotted line with the number 8 connects the two staves.

Nº 2. Barcarolle.

Allegretto.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in 6/8 time and features a variety of textures, including arpeggiated chords, block chords, and moving lines. The voice part is in 8/8 time and features a melodic line with many slurs and ties. The score includes dynamic markings such as *pp*, *p*, *f*, *dim.*, *cresc.*, and *mf*. It also includes tempo markings *Allegretto.*, *rit.*, and *a tempo*. There are several asterisks (\*) and the word *Red.* (likely a typo for *Red.* or *Red.*) scattered throughout the score, possibly indicating specific performance instructions or editorial changes. The score is written in G major, indicated by the one sharp (F#) in the key signature.

*mf* *cresc.* *f*

*cresc.* *f*

*mf* *mf*

*Ped.* \*

*mf* *f rit.* *a tempo*

*mf* *f rit.* *a tempo*

*Ped.* \*

*p* *ritard.*

*p* *ritard.*

*a tempo*  
*pizz.*  
*mf* *f*

*a tempo*  
*mf*

*f* *mf* *arco*

*f* *mf* *mf*

*f* *mf* *f*

*ff* *dim.* *mf* *dim.*

*ff* *dim.* *mf* *dim.*

*Red.* \*

*Red.* \*

*Red.* \*

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment.

**System 1 (Measures 1-4):** The vocal line begins with a *pp* (pianissimo) dynamic and a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. Dynamics include *pp* and *rit.* (ritardando). The tempo is marked *a tempo*.

**System 2 (Measures 5-8):** The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. Dynamics include *pp* and *rit.* (ritardando). The tempo is marked *a tempo*.

**System 3 (Measures 9-12):** The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. Dynamics include *cresc.* (crescendo) and *f* (forte). The tempo is marked *a tempo*.

**System 4 (Measures 13-16):** The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. Dynamics include *dim.* (diminuendo), *mf* (mezzo-forte), and *cresc.* (crescendo). The tempo is marked *a tempo*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part includes a *Ped.* (pedal) marking and a *\**  (asterisk) marking.



This page of musical notation consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#).

- System 1:** The vocal line begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The piano accompaniment starts with a forte (*f*) dynamic and includes a reduction (*Red.*) and a repeat sign (\*).
- System 2:** The vocal line continues with a mezzo-forte (*mf*) section, followed by a fortissimo (*f*) section marked *rit.* (ritardando). The piano accompaniment also features a mezzo-forte (*mf*) section and a fortissimo (*f*) section marked *rit.*, with a reduction (*Red.*) and a repeat sign (\*).
- System 3:** The vocal line includes a piano (*p*) section. The piano accompaniment includes a piano (*p*) section and a mezzo-forte (*mf*) section.
- System 4:** Both the vocal and piano lines are marked *a tempo*. The piano line includes a piano (*p*) section.
- System 5:** Both the vocal and piano lines are marked *a tempo*. The piano line includes a piano (*p*) section.
- System 6:** The vocal line includes a piano (*p*) section. The piano line includes a piano (*p*) section and a mezzo-forte (*mf*) section.

Other markings include *rit.* (ritardando), *pp* (pianissimo), and a final section marked *8.* (octave).

Nº 3. Ständchen.

Allegretto.

*p* *simile* *p*

Musical score for a piano piece, page 13. The score is in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system has a vocal line and a piano accompaniment. The second and third systems are piano accompaniment. The fourth system is piano accompaniment. The fifth system is piano accompaniment. Dynamics include *p*, *mf*, *f*, and *cresc.* Performance instructions include *sul A* and *ritard.*

*a tempo*  
*p*

*a tempo*  
*p*

*pizz.* *arco* *pizz.* *arco* *pizz.*

*f*

*arco* *pizz.* *arco* *pizz.* *rit.*

*rit.*

The musical score is written for a piano and a single melodic line. The key signature is A major (three sharps). The tempo is marked 'a tempo'. The first system features a piano (*p*) dynamic. The second system continues the piano texture. The third system introduces a forte (*f*) dynamic and alternates between pizzicato (*pizz.*) and arco (*arco*) articulation. The fourth system concludes with a ritardando (*rit.*) marking.

Violin: *a tempo*, *arco*, *f*, *rit.*

Piano: *a tempo*, *mf*, *rit.*

Ped. 

[illegible]

mf

cresc.

f

cresc.

f

sul A

ritard.

a tempo

p

ritard.

a tempo

p

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a piano (p) and a grand piano (pp) part. The piano part includes dynamic markings such as p, cresc., f, dim., rit., a tempo, and mf. The grand piano part includes dynamic markings such as p, cresc., f, dim., rit., a tempo, and mf. The score is written on a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 3/4. The score is divided into two systems of eight measures each. The first system ends with a double bar line. The second system ends with a double bar line. The score is published by G. Schirmer, New York.



## Nº 4. Zwiegespräch.

Andante sostenuto.

*p*

*cresc.*

*f*

*decresc.*

*p*

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Musical score for piano and voice, page 19. The score is in B-flat major (two flats) and 4/4 time. It consists of four systems of staves. The first system has a vocal line and two piano staves. The second system has a vocal line and two piano staves. The third system has a vocal line and two piano staves. The fourth system has a vocal line and two piano staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also performance instructions like "Red." and "sul D - - - rit."

Dynamics: *mf*, *f*, *pp*.  
 Performance instructions: *Red.*, *sul D - - - rit.*

*a tempo*

*p*

*a tempo*

*pp*

*Red.*      \* *Red.*      \* *Red.*      \*

*Red.*      \* *Red.*      \*

*p*

*pp*

*Red.*      \*      *9.*

*cresc.*

*cresc.*

*7.*      *Red.*      \*

This page contains five systems of musical notation, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**System 1:** The vocal line begins with a melodic phrase. The piano accompaniment features a complex rhythmic pattern. Dynamics include *ff* (fortissimo) and *ff* (fortissimo). A performance instruction *Red.* (Reduction) is present.

**System 2:** The vocal line continues with a melodic phrase. The piano accompaniment features a complex rhythmic pattern. Dynamics include *ff* (fortissimo) and *ff marcato* (fortissimo, marked). A performance instruction *largamente* (largely) is present.

**System 3:** The vocal line continues with a melodic phrase. The piano accompaniment features a complex rhythmic pattern. Dynamics include *ff* (fortissimo) and *ff* (fortissimo). A performance instruction *ff marcato* (fortissimo, marked) is present.

**System 4:** The vocal line continues with a melodic phrase. The piano accompaniment features a complex rhythmic pattern. Dynamics include *ff* (fortissimo) and *ff* (fortissimo). A performance instruction *ff marcato* (fortissimo, marked) is present.

**System 5:** The vocal line continues with a melodic phrase. The piano accompaniment features a complex rhythmic pattern. Dynamics include *ff* (fortissimo) and *ff* (fortissimo). A performance instruction *ff marcato* (fortissimo, marked) is present.

*pizz.*

*arco*

*p*

*Red.*

*cresc.*

*f*

*cresc.*

*f*

*p*

*tranquillo*

*p*

*pp*

*Red.*

*\* Red.*

*\* Red.*

Musical score for piano and voice, page 23. The score is in B-flat major (three flats) and 4/4 time. It consists of four systems of staves. The first system shows a vocal line and piano accompaniment. The second system continues the vocal line with piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *p*, *mf*, *rit.*, *a tempo*, *poco a poco*, *più lento*, *Red.*, and asterisks (\*).

Nº 5. Carnevalsscene.  
(Intermezzo.)

Vivace quasi presto.

This musical score is for a piece titled 'Nº 5. Carnevalsscene. (Intermezzo.)' in 6/8 time, marked 'Vivace quasi presto.' The score is written for a piano and violin. The piano part consists of a right-hand melody with frequent eighth-note runs and a left-hand accompaniment of chords and eighth notes. The violin part features a melodic line with many slurs and accents, often playing in parallel motion with the piano's right hand. Dynamics include fortissimo (f), piano (p), and crescendo (cresc.). The violin is marked 'arco' (arco) and 'pizz.' (pizzicato). The score is divided into four systems, each with a repeat sign at the beginning. The key signature has one sharp (F#).

First system of the musical score. It consists of three staves. The top staff is a single melodic line with trills and slurs, marked with *f* and *mf*. The middle and bottom staves are a piano accompaniment with arpeggiated figures and slurs, marked with *f*. The system concludes with a *rit.* marking and the instruction *sul E*.

Second system of the musical score. The top staff continues the melodic line with trills, marked with *p* and *pp*. The middle and bottom staves are a piano accompaniment with chords and arpeggiated figures, marked with *pp*. The system is marked *a tempo*.

Third system of the musical score. The top staff continues the melodic line with trills, marked with *mf* and *sf*. The middle and bottom staves are a piano accompaniment with chords and arpeggiated figures, marked with *mf*.

Fourth system of the musical score. The top staff continues the melodic line with trills, marked with *sf* and *cresc.*. The middle and bottom staves are a piano accompaniment with chords and arpeggiated figures, marked with *cresc.*.



The first system of musical notation consists of three staves. The top staff is a single melodic line with various ornaments and trills. The middle and bottom staves are a grand staff with chords and arpeggiated figures. A forte 'f' dynamic is marked in the bottom staff.



The second system continues the musical piece. It features more trills and arpeggiated patterns across the three staves. The notation includes many slurs and ties, indicating a continuous flow of sound.



The third system shows a continuation of the arpeggiated textures in the grand staff, with the top staff providing harmonic support. A forte 'f' dynamic is also present in the middle staff.



The fourth system concludes the page's musical content. It features a mix of arpeggiated and chordal textures. A piano 'p' dynamic is marked in the bottom staff towards the end of the system.



First system of musical notation. The top staff features a melody with dynamic markings *f* and *f*. The bottom staff contains a piano accompaniment with chords and a bass line.

Second system of musical notation. The top staff includes a *cresc.* marking. The bottom staff includes a *cresc.* marking and features a piano accompaniment with chords and a bass line.

Third system of musical notation. The top staff includes a *dim.* marking. The bottom staff includes a *ff* marking, a *dim.* marking, and a *Ped.* marking. The piano accompaniment features chords and a bass line.

Fourth system of musical notation. The top staff includes a *p* marking. The bottom staff includes a *p* marking, a *\* Ped.* marking, and a *\* Ped.* marking. The piano accompaniment features chords and a bass line.



First system of musical notation. The top staff features a melodic line with a long slur. The middle staff contains chords with accents. The bottom staff has a continuous eighth-note accompaniment.



Second system of musical notation. The top staff includes a *cresc.* marking. The middle staff has chords with accents and a *cresc.* marking. The bottom staff continues the eighth-note accompaniment. A *Red.* marking is at the end of the system, followed by an asterisk.



Third system of musical notation. The top staff includes a *sf* marking, a *p* marking, and a trill (*tr.*). The middle staff has a first ending bracket labeled '8.' and a *f* marking. The bottom staff has a *p* marking and a *Red.* marking. An asterisk is at the end of the system.



Fourth system of musical notation. The top staff includes a *p* marking and a trill (*tr.*). The middle staff has a *p* marking. The bottom staff has a *Red.* marking. An asterisk is at the end of the system.



First system of musical notation. The top staff (treble clef) begins with a *cresc.* marking. The middle staff (treble clef) also begins with a *cresc.* marking. The bottom staff (bass clef) features a triplet of eighth notes marked with a '3' and a '\*' symbol.



Second system of musical notation. The top staff (treble clef) begins with a *f* marking. The middle staff (treble clef) begins with a *f marcato* marking. The bottom staff (bass clef) continues the accompaniment.



Third system of musical notation. The top staff (treble clef) features dynamics *ff*, *dim.*, and *mf*. The middle staff (treble clef) features dynamics *ff* and *dim.*, followed by a *p* marking. The bottom staff (bass clef) continues the accompaniment.



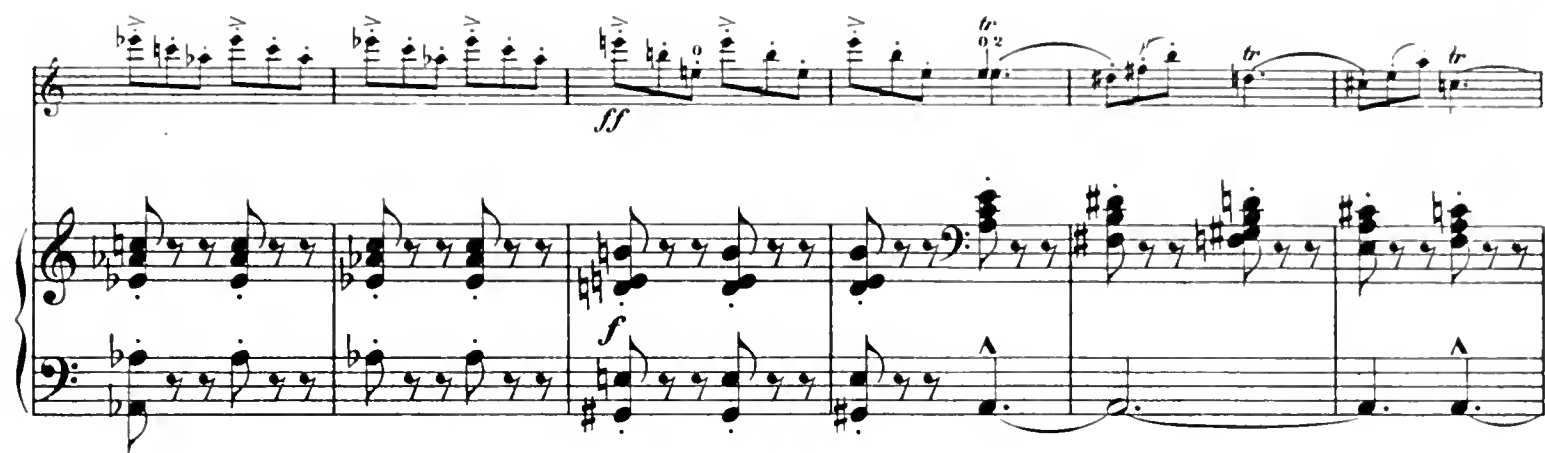
Fourth system of musical notation. The top staff (treble clef) features a *cresc.* marking. The middle staff (treble clef) features a *cresc.* marking. The bottom staff (bass clef) continues the accompaniment.

First system of musical notation. It consists of a single melodic line and a grand staff (treble and bass clef). The melodic line begins with a *ff* dynamic, followed by a *dim.* (diminuendo) marking, and then a *p* (piano) marking. The grand staff also features *ff* and *dim.* markings. The system concludes with a triplet of eighth notes in the treble clef.

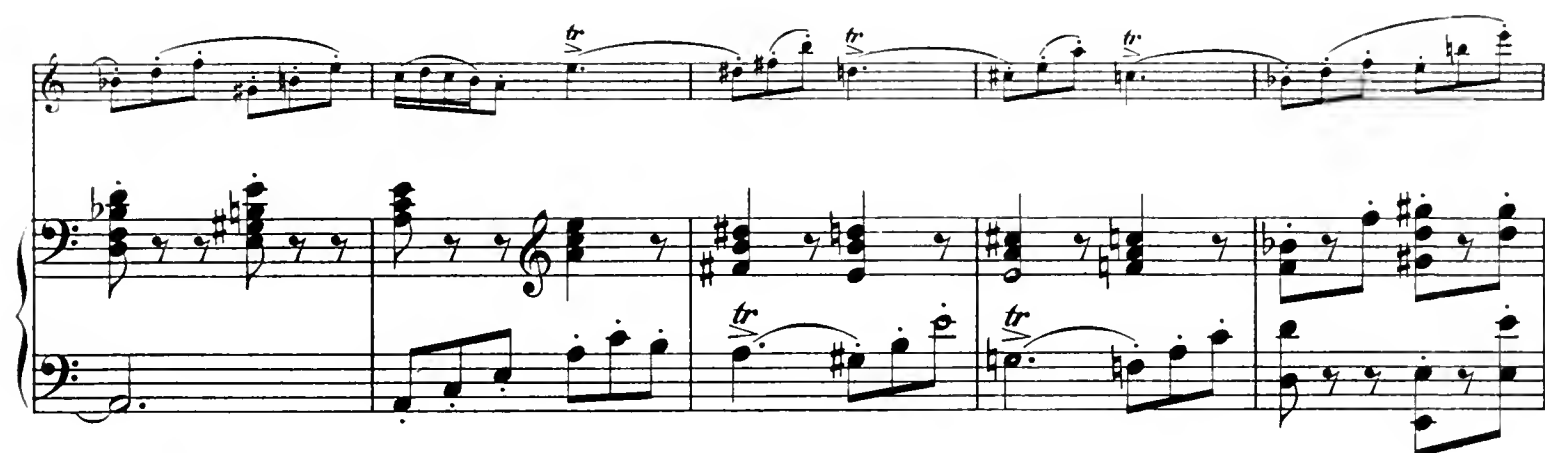
Second system of musical notation. The melodic line starts with a *pp* (pianissimo) marking and includes a trill (*tr*) at the end. The grand staff features a *pp* marking. This system is characterized by multiple triplet markings over the treble clef staff.

Third system of musical notation. The melodic line includes trills (*tr*) and dynamic markings of *mf* (mezzo-forte) and *sf* (sforzando). The grand staff also features an *mf* marking.

Fourth system of musical notation. The melodic line begins with a *f* (forte) dynamic and includes a *cresc.* (crescendo) marking. The grand staff also features a *cresc.* marking.



First system of musical notation. The top staff features a melodic line with trills (tr) and a forte (*ff*) dynamic marking. The piano accompaniment consists of chords and eighth notes in both the right and left hands.



Second system of musical notation. The top staff continues the melodic line with trills. The piano accompaniment includes chords and eighth notes, with a trill (tr) in the left hand.



Third system of musical notation. The top staff is marked *legato* and *f*, with a crescendo (*cresc.*) marking. The piano accompaniment features chords and eighth notes, with a forte (*sf*) dynamic marking.



Fourth system of musical notation. The top staff features a melodic line with trills and a forte (*sf*) dynamic marking. The piano accompaniment includes chords and eighth notes, with a forte (*sf*) dynamic marking and a trill (tr) in the left hand.

Nº 6. Hochzeitszug.

Maestoso.

*f*

*mf*

*mf*

*cresc.*

*cresc.*

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte dynamic marking 'f' and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes, also beamed together in places.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. A piano dynamic marking 'p' appears in the lower staff at measure 7. The system concludes with a double bar line and a key signature change to one flat (Bb).

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes.

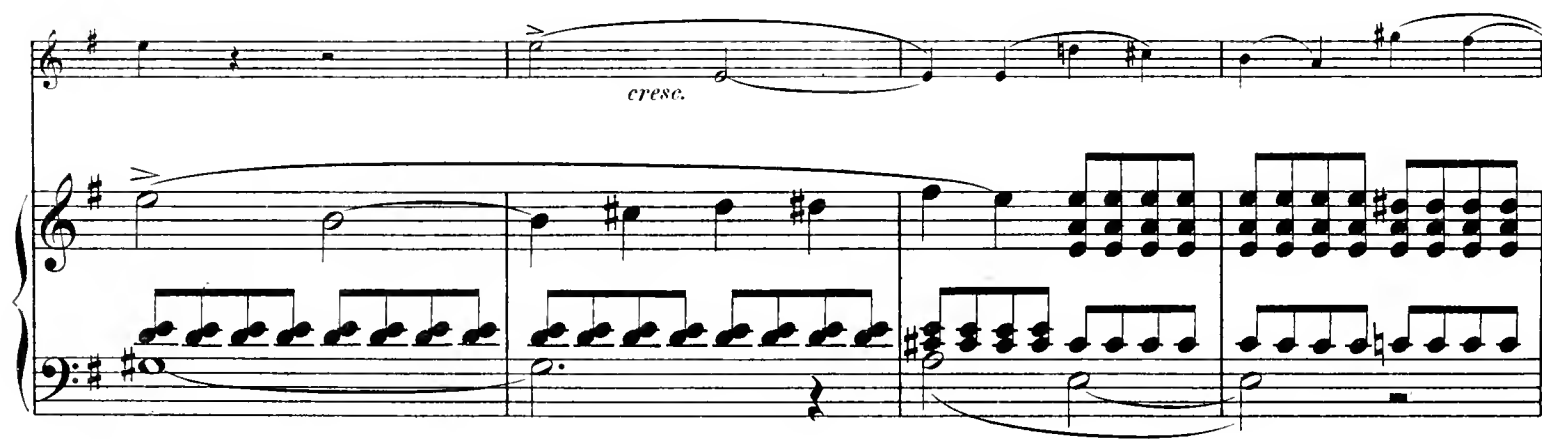
The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).



First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The lower staff is in bass clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The music features a melodic line in the upper staff and a complex, rhythmic accompaniment in the lower staff.



Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a complex, rhythmic accompaniment in the lower staff.



Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *cresc.*. The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a complex, rhythmic accompaniment in the lower staff.



Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. The lower staff is in bass clef with a key signature of one sharp (F#) and a dynamic marking of *f marcato*. The music features a melodic line in the upper staff and a complex, rhythmic accompaniment in the lower staff.





dim. poco rit.

dim. poco rit.

This system contains two staves. The upper staff features a melodic line with a trill and a triplet. The lower staff provides harmonic support with chords and a triplet. Both staves include dynamic markings of *dim.* and *poco rit.*



a tempo

*p*

a tempo

*p*

This system contains two staves. The upper staff begins with the tempo marking *a tempo* and a dynamic marking of *p*. The lower staff also begins with *a tempo* and *p*, and includes triplet markings. The music consists of sustained chords and melodic fragments.



cresc.

cresc.

This system contains two staves. The upper staff features a melodic line with a crescendo marking. The lower staff provides harmonic support with chords and a triplet, also marked with a crescendo. The music builds in intensity.



*f*

*f*

This system contains two staves. The upper staff features a melodic line with a forte (*f*) dynamic marking. The lower staff provides harmonic support with chords and a triplet, also marked with a forte. The music reaches a climactic point.

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is D major (two sharps). The piano part is written in a grand staff (treble and bass clefs), and the voice part is in a single staff with a treble clef. The score is divided into four systems, each containing a piano and a voice staff. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The voice part consists of a melodic line with some rests. Dynamics include *ff* (fortissimo) at the beginning of the first system, *f* (forte) at the start of the third system, and *cresc.* (crescendo) markings in the fourth system. The piece concludes with a final cadence in the piano part.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of two sharps. The music features various note values, including eighth and sixteenth notes, and rests. There are some triplets indicated by a '3' over a group of notes.



The second system of musical notation continues the piece. It features more complex rhythmic patterns, including sixteenth-note runs and triplets. The grand staff shows a more active bass line with more frequent note changes compared to the first system.



The third system of musical notation shows a continuation of the melodic and harmonic themes. The top staff has a more active melodic line with many sixteenth notes. The grand staff continues with a steady bass line and harmonic support.



The fourth system of musical notation concludes the piece. It features a series of chords and rests in the top staff, while the grand staff continues with a rhythmic pattern of eighth notes. The system ends with a double bar line.



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Op. 19.

Für Violine und Pianoforte bearbeitet vom Componisten.



**VIOLINE.**

## Nº 1. Einleitung.

**Allegro.**

First system of the 'Allegro' section, measures 1-8. The music is in treble clef with a key signature of one sharp (F#). It features a melody with triplets and slurs. Dynamics include *mf* (measures 1-4) and *ff* (measures 5-8).

**Poco più mosso.**

Second system of the 'Poco più mosso' section, measures 9-12. The music is in treble clef with a key signature of one flat (Bb). It features a melody with slurs and accents. Dynamics include *p* (measures 9-10) and *f* (measures 11-12).



# VIOLINE.

3

*p*

*poco rit.* *a tempo*

*Tempo I.*

*cresc.* *poco rit.* *f*

*sf* *mf*

*ff* *mf*

*cresc.* *f*

*sul G* *rit. assai*

## VIOLINE.

## Nº 2. Barcarolle.

Allegretto.

*pp*

*rit.* *a tempo* *p* *a tempo*

*cresc.* *f* *mf*

*cresc.* *f* *mf*

*mf* *f* *rit.*

*a tempo* *restez* *p*

*rit.* *a tempo pizz.* *mf*

*f* *arco* *mf*

# VIOLINE.

5

Violin score for page 5, measures 1-24. The score is in treble clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, accents, and dynamic markings. The dynamics range from pianissimo (pp) to fortissimo (ff). The tempo is marked 'a tempo' at measures 10 and 18. The score includes fingerings (1-5) and articulation marks like accents and slurs.

Measures 1-4: *f*, *ff*, *dim.*

Measures 5-8: *mf*, *dim.*

Measures 9-12: *pp*

Measures 13-16: *rit.*, *a tempo*, *p*

Measures 17-20: *cresc.*, *f*

Measures 21-24: *mf*, *cresc.*, *f*, *mf*, *f rit.*

Measures 25-28: *a tempo*, *p*

Measures 29-32: *a tempo*, *rit.*, *pp*, *rit.*

VIOLINE.  
Nº 3. Ständchen.

Allegretto.

Violin score for 'Ständchen' in 6/8 time, key of D major. The score consists of ten staves of music. The tempo is marked 'Allegretto.' and the initial dynamics are 'p' (piano). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 5). Performance instructions include 'restez' (rest), 'cresc.' (crescendo), 'f' (forte), 'pizz.' (pizzicato), 'arco' (arco), 'ritard.' (ritardando), 'a tempo', and 'rit.' (ritardando). The score also features a key signature change to B minor and back to D major, and a section marked 'sul A' (sul ponticello).

17075

# VIOLINE.

7

The score is written for a violin and consists of ten staves. The key signature changes from one sharp (F#) to two flats (Bb, Eb) and then to three sharps (F#, C#, G#). The piece includes various musical techniques and dynamics:

- Staff 1:** Starts with a half note, followed by eighth notes. Markings include *rit.* (ritardando), *a tempo*, and *pizz.* (pizzicato).
- Staff 2:** Features a mix of *arco* (arco) and *pizz.* (pizzicato) sections.
- Staff 3:** Continues with *arco* and *pizz.* markings, ending with a *mf* (mezzo-forte) dynamic.
- Staff 4:** Includes a *p* (piano) dynamic and a *mf* (mezzo-forte) dynamic.
- Staff 5:** Features a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic.
- Staff 6:** Includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic.
- Staff 7:** Features a *sul A* (sul ponticello) marking, a *ritard.* (ritardando) marking, and a *p* (piano) dynamic.
- Staff 8:** Includes a *restez* (rest) marking.
- Staff 9:** Features a *p* (piano) dynamic, a *cresc.* (crescendo) marking, and a *f* (forte) dynamic.
- Staff 10:** Includes a *rit.* (ritardando) marking, a *a tempo* marking, and a *p* (piano) dynamic.

## Nº 4. Zwiegespräch.

Andante sostenuto.

The score is written for Violin in G major (one sharp) and 3/4 time. It consists of eight staves of music.

- Staff 1:** Starts with a piano (*p*) dynamic. Includes fingerings 1, 2, and 6. A piano part is indicated by "Pfte.". The staff ends with a crescendo (*cresc.*) marking.
- Staff 2:** Features a forte (*f*) dynamic followed by piano (*p*) dynamics. Includes fingerings 1 and 3.
- Staff 3:** Features mezzo-forte (*mf*) dynamics. Includes fingerings 1 and 3.
- Staff 4:** Features a forte (*f*) dynamic. Includes fingerings 2 and 3.
- Staff 5:** Starts with pianissimo (*pp*) dynamics. Includes fingerings 3, 2, and 4. A section marked "sul D" (on the D string) begins with a triplet and a ritardando (*rit.*) marking, followed by a return to piano (*p*) dynamics and the tempo change to "a tempo".
- Staff 6:** Features piano (*p*) dynamics.
- Staff 7:** Features a crescendo (*cresc.*) marking.
- Staff 8:** Features fortissimo (*ff*) dynamics. Includes multiple triplet markings.

VIOLINE.

*largamente*

*sf marcato*

*sf ad libitum*

*p*

*pizz.*

*arco*

*p*

*cresc.*

*f*

*p*

*p*

*p*

*a tempo*

*mf*

*dim. rit.*

*p*

*poco a poco più lento*

This violin score is written in B-flat major (two flats) and consists of ten staves. The first staff begins with the tempo marking *largamente* and contains a series of eighth and sixteenth notes, some with fingerings (1, 3) and a triplet. The second staff continues with *sf marcato* and includes a *sf ad libitum* section with a fermata. The third staff features a *pizz.* (pizzicato) section with a trill (*tr*) and a *p* dynamic. The fourth staff is a whole rest. The fifth staff returns to *arco* (arco) playing with a *p* dynamic and a triplet. The sixth staff has a *cresc.* (crescendo) marking. The seventh staff starts with a forte *f* dynamic, followed by piano *p* sections. The eighth staff continues with piano *p* dynamics and includes a four-measure phrase. The ninth staff has a *a tempo* marking, followed by *mf* (mezzo-forte), *dim. rit.* (diminuendo and ritardando), and a piano *p* section. The final staff is marked *poco a poco più lento* (poco a poco più lento) and ends with a fermata.

**N<sup>o</sup> 5. Carnevalsscene.**  
(Intermezzo.)

(Intermezzo.)

Vivace quasi presto.

1 1 8<sup>o</sup> 4

*sf* *f* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

*pizz.*

*arco* *p* *cresc.*

*tr* *8<sup>o</sup>* *tr* *mf rit.* *p*

*a tempo* *tr* *pp* 2 2

*tr* *tr* *mf* 3

*sf* *sf*

*cresc.*

*ff* *tr* *tr* *tr*



# VIOLINE.

11

Violin score for page 11, measures 1-16. The score is in G major (one sharp) and 4/4 time. It features various musical notations including trills, slurs, and dynamic markings.

Measures 1-4: Trills on G4, A4, and B4. Slurs over measures 1-2 and 3-4.

Measures 5-8: Slurs over measures 5-6 and 7-8. Dynamic markings *p* and *sf* are present.

Measures 9-12: Slurs over measures 9-10 and 11-12. Dynamic marking *cresc.* is present.

Measures 13-16: Slurs over measures 13-14 and 15-16. Dynamic markings *ff* and *dim.* are present.

Measures 17-20: Trills on G4, A4, and B4. Slurs over measures 17-18 and 19-20. Dynamic marking *p* is present.

Measures 21-24: Slurs over measures 21-22 and 23-24. Dynamic marking *cresc.* is present.

VIOLINE.

The musical score for the Violin part consists of eight staves. The first staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It features a series of eighth notes, a dynamic marking of *sf* (sforzando), a *p* (piano) marking, and a trill marked *tr* with a second finger fingering. The second staff continues with a trill, a *p* marking, and a *cresc.* (crescendo) marking. The third staff shows a change in key signature to two flats (B-flat, E-flat) and includes first and third finger fingerings, followed by a *f* (forte) marking. The fourth staff contains a continuous sixteenth-note pattern. The fifth staff continues this pattern and ends with a *ff* (fortissimo) marking and a *dim.* (diminuendo) instruction. The sixth staff features a *mf* (mezzo-forte) marking and a *cresc.* marking. The seventh staff starts with a *ff* marking, followed by a *dim.* marking and a *p* marking. The eighth staff concludes with a *pp* (pianissimo) marking and a trill marked *tr*.

## VIOLINE.

Violin score for measures 1-16. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as trills (tr), slurs, and dynamic markings.

Measures 1-4: Trills on G4 and A4, followed by a triplet of eighth notes (B4, A4, G4) marked *mf*.

Measures 5-8: Slurs over eighth notes, marked *sf* at the beginning and middle.

Measures 9-12: Slurs over eighth notes, marked *cresc.* at the beginning.

Measures 13-16: Slurs over eighth notes, marked *ff* at the beginning. Measure 16 includes a trill on G4.

Measures 17-20: Trills on G4 and A4, marked *ff* at the beginning.

Measures 21-24: Slurs over eighth notes, marked *f* at the beginning.

Measures 25-28: Slurs over eighth notes, marked *cresc.* at the beginning and *ff* at the end.

Measures 29-32: Slurs over eighth notes, marked *ff* at the beginning.

Measures 33-36: Slurs over eighth notes, marked *sf* at the beginning.

VIOLINE.

Nº 6. Hochzeitszug.

Maestoso.

The score is written for a violin in D major (two sharps) and 3/4 time. It consists of 10 staves of music. The tempo is marked "Maestoso." and the dynamics range from "f" (forte) to "p" (piano). The piece features various musical techniques including triplets, slurs, and crescendo markings.

Staff 1: *f* (forte). Starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Ends with a half note and a quarter note.

Staff 2: *f* (forte). Continues the melodic line with slurs and accents. Ends with a half note and a quarter note.

Staff 3: *mf* (mezzo-forte). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

Staff 4: *cresc.* (crescendo). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

Staff 5: *f* (forte). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

Staff 6: *p* (piano). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

Staff 7: *cresc.* (crescendo). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

Staff 8: *f* (forte). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

Staff 9: *f* (forte). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

Staff 10: *f* (forte). Features a triplet of eighth notes and a half note. Ends with a half note and a quarter note.

# VIOLINE.

15

Musical score for Violin, page 15. The score consists of 24 measures. The key signature is one sharp (F#). The tempo is marked "a tempo" in measure 10. The dynamics include *dim.*, *poco rit.*, *p*, *cresc.*, *f*, and *ff*. The score features various musical notations including eighth notes, quarter notes, half notes, and triplets. The piece concludes with a double bar line and repeat signs in measure 24.





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Mathien, Konzert, Dm. ††  
Mendelssohn, Op. 64. Konzert, Em.  
Molière, Op. 10. Konzert Nr. 3, Dm. (Petri.) †  
Mozart, Sämtliche Konzerte. (Waldsee.) Siehe VA. 521.  
Einzel:  
Nr. 1. Ddur. [Werk 207.] Nr. 4. Ddur. [215.]  
Nr. 2. Ddur. [211.] Nr. 5. Adur. [219.]  
Nr. 3. Gdur. [216.] Nr. 6. Esdur. [268.]  
Ouslow, Op. 29. Duo, E.  
Ouslow, Op. 31. Duo, Gm.  
Paganini, Op. 6. Konzert, D. (Eibenschütz.) †  
Paganini, Op. 7. Konzert Nr. 2, Hm. (Ph. Scharwenka.) †  
Pannofka, Op. 24. Grosses Konzertstück, A.  
Prume, Op. 8. Konzertstück, A.  
Reinecke, Op. 141. Konzert, Gm. ††  
Rede, Op. 24. Konzert Nr. 11, D. (Petri.) †  
Sauret, Op. 26. Konzert, Dm. (Horn.) ††  
Scharwenka, Ph., Op. 95. Konzert, G. (Petri.) ††  
Scharwenka, Op. 99. Suite. ††  
Schersch, Konzert, Am.  
Sitt, Op. 11. Konzert Dm. (Brodsky.) ††  
Spohr, Op. 1. Konzert Nr. 1, A.  
Spohr, Op. 2. Konzert Nr. 2, Dm.  
Spohr, Op. 7. Konzert Nr. 3, C. (Petri.) †  
Spohr, Op. 28. Konzert Nr. 6, Gm.  
Spohr, Op. 38. Konzert Nr. 7, Em.  
Spohr, Op. 47. Konzert Nr. 8 (Gesangsscene), A.  
Spohr, Op. 55. Konzert Nr. 9, Dm. (Sitt.) †  
Spohr, Op. 70. Konzert Nr. 11, G.  
Spohr, Op. 92. Konzertino Nr. 2, E.  
Spohr, Op. 95. Konzertantes Duo, Gm.  
Taubert, Op. 15. Duo Nr. 2, Gm.  
Tausch, Op. 3. Duo, Hm.  
Trübeck, Op. 10. Konzertstück, Am. †  
Violin-Konzerte neuerer Meister.  
Siehe: Beethoven, Op. 61. — David, Op. 35. — Ernst, Op. 23. —  
Lipinski, Op. 21. — Mendelssohn, Op. 64. — Paganini, Op. 6.  
Viotti, Konzert Nr. 22, Am.  
White, Hedwig-Konzert, Dm. †

## Tänze und Märsche.

Bach, J. S., Bourrée Nr. 1 u. 2, Badinerie und Gigue aus der Suite, D.  
Bach, Bourrée mit Double, Hm., aus der Sonate Nr. 2. (Schumann.) †  
Bach, Chaconne, Dm. (Mendelssohn.) †  
Bach, Chaconne, Dm. (Schumann.) Siehe VA. 1335.  
Bach, Gavotte, Dm. (Ritter.) †  
Bach, Sarabande, A. aus einer Klavier-Suite. (Naumann.) †  
Bach, Sarabande und Bourrée aus der 2. engl. Suite. (Naumann.) †  
Bach, Sarabande und Gavotte aus der 3. engl. Suite. (Naumann.) †  
Baltzar, Allemanda, Cm. (Wehrle.) †  
Beethoven, Turk. Marsch: Die Ruinen v. Athen, Op. 113, E. (Ritter.) †  
Beethoven, 6 Deutsche.  
Centola, Op. 1 Nr. 2. Gavotte, D.  
Centola, Op. 2 Nr. 2. Spanischer Walzer, Gm.  
Centola, Op. 2 Nr. 6. Walzer, G.  
Centola, Op. 8 Nr. 1. Gavotte, G. †  
Centola, Op. 8 Nr. 2. Giga, Dm. †  
Centola, Op. 8 Nr. 3. Saltarella, Dm. †  
Chopin, Walzer. (David.) Siehe VA. 91.  
Chopin, Op. 17. 4 Mazurkas. (Kissner.) †  
Chopin, Op. 18. Walzer (Orig. Es.) (David.) E.  
Chopin, Op. 18. Walzer (Orig. Es.) (Kissner.) D.

Chopin, Op. 26. 2 Polonaisen. (Lipinski.) †  
Chopin, Op. 26 Nr. 1. Polonaise (Orig. Cism.). (Wilhelmj.) Dm.  
Chopin, Op. 34 Nr. 1. Walzer (Orig. As.) (David.) A.  
Chopin, Op. 34 Nr. 2. Walzer, Am. (David.) †  
Chopin, Op. 34 Nr. 3. Walzer, F. (David.) †  
Chopin, Trauermarsch, Am. aus der Sonate, Bm. Op. 35. (Hamm.) †  
Chopin, Op. 42. Walzer (Orig. As.) (David.) A.  
Chopin, Op. 64 Nr. 1. Walzer (Orig. Des.) (David.) A.  
Chopin, Op. 64 Nr. 2. Walzer, Cism. (David.) †  
Chopin, Op. 64 Nr. 3. Walzer (Orig. As.) (David.) A.  
Conperin, 2 Giges. (Wehrle.) †  
Glück, Balletmusik aus Paris und Helena. (Hermann.) †  
Götz, Op. 2 Nr. 1. Marsch, G.  
Grieg, Menuett, Em., aus der Sonate Op. 7. (Scharwenka.) †  
Härtel, Op. 3. Erinnerung an St. Petersburg. Bravour-Galopp, D.  
Haydn, Menuett, G. (Hermann.) †  
Haydn, 2 Menuetten aus den Symphonien, C und B.  
Heller, Op. 85 Nr. 2. Tarantelle (Orig. As.) (Hermann.) A. †  
Hermann, Sammlung der her. deutschen, französischen und italienischen Gavotten. †  
Hiller, Menuett, G. (Kanon in der Quinte), aus Op. 86.  
v. Holstein, Tanz (Dalspolska), D. aus Der Haidenschaft. (Rau.) †  
Kirnberger, 3 Polonaisen. (Wehrle.) †  
Leclair, Menuett, Gavotte und La Chasse. (David, Hohe Schule des Violinspiels, Nr. 21.) †  
Leclair, Sarabande und Tambourin. (David, Hohe Schule des Violinspiels, Nr. 22.) †  
Listemann, Op. 1. Konzert-Polonaise, E. †  
Lumby, Tänze.  
Nr. 1. Eine Sommernacht in Dänemark, Galopp, Em.  
Nr. 2. Kroll's Balkklänge, Walzer, E.  
Nr. 3. Amelie-Walzer, G.  
Nr. 4. Amalia-Walzer, H.  
Nr. 5. Kathinka-Polka-Mazurka, Fism.  
Martini, Gavotte, F.  
Matheson, Sarabande und Allemanda, Em.  
Mendelssohn, Hochzeitmarsch a. Der Sommernachts Traum Op. 61, C. (Hermann.) †  
Mendelssohn, Kriegsmarsch der Priester aus Athalia Op. 71, F. (Hermann.) †  
Meyerbeer, Krönungsmarsch aus Der Prophet, Es. (Hermann.) †  
Mozart, 2 Menuetten a. d. Symphonien Nr. 3, Es u. 5, D. (Ritter.) †  
Parelli, Allemanda, Sarabande und Cebell. (Wehrle.) †  
Rameau, Gavotte (Le Tambourin), Em. (Hermann.) †  
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.  
Sauret, Op. 20. Walzer-Caprice Nr. 2, F. †  
Scharwenka, Ph., Op. 30 Nr. 2. Walzer, Es. (Wehrle.) †  
Scharwenka, Op. 52 b. Polonaise, Am. ††  
Scharwenka, Op. 104 Nr. 2. Mazur, Em.  
Scharwenka, Op. 104 Nr. 4. Alla Polacca, Dm. †  
Scharwenka, X., Op. 3. Polnische Nationaltänze. ††  
Scharwenka, Op. 3 Nr. 1. Polnischer Nationaltanz (Orig. Es. m. (Holländer.) Em.  
Schule, Die hohe, des Violinspiels. (David.) S.V.A. 375 u. 375a/b.  
Nr. 13. Vitali, Ciaccina, Gm. †  
Nr. 22. Leclair, Sarabande und Tambourin. †  
Nr. 23. Leclair, Menuett, Gavotte und La Chasse. †  
Schumann, In modo d'una Marcia a. d. Quintett Op. 44, Cm (Hermann.) †  
Schumann, Op. 130. Kinderball. 6 Tanzstücke. (Schale-Hermann.) †  
Schwab, Op. 20. Polonaise, Em.  
Stücke, Lyrische. Zum Gebrauch für Konzert u. Salon. (Hermann.) Siehe Haydn, Menuett, G. — Martini, Gavotte, F.  
Tardif, Bonquet de Marguerites. Tempo di Valse, G.  
Tardif, Valse lente, F.  
Vitali, Ciaccina, Gm. (David, Hohe Schule d. Violinspiels, Nr. 13.) †  
Wallhöfer, Friedens-Liga-Marsch, Es. (Hermann.) †  
Weckbecker, Op. 6 Nr. 2. Gavotte, Dm.  
Ysaye, Op. 11. Lointain Passé. Mazurka Nr. 3, Hm. †

## Symphonien. Symphoniesätze.

## Ouverturen u. a. Orchesterwerke.

Beethoven, Finale aus der Symphonie Nr. 1, C. Op. 21. (Ritter.) †  
Gade, Op. 1. Nachklänge von Ossian. Ouverture, Am. (Hermann.) †  
Haydn, Finale aus der Symphonie Nr. 7, C. (Ritter.) †  
Haydn, Finale aus der Symphonie Nr. 13, G. (Ritter.) †  
Haydn, Finale aus der Symphonie Nr. 14, D. (Ritter.) †  
Mendelssohn, 11 Ouverturen. (Hermann.) Siehe VA. 169.  
Mendelssohn, 11 Ouverturen in 2 Bänden. Siehe VA. 169 a/b.  
Mendelssohn, Op. 10. Die Hochzeit d. Camacho. Ouverture, E. (Hermann.) †  
Mendelssohn, Op. 11. Symphonie Nr. 1, Cm. (Sitt.) †  
Mendelssohn, Op. 21. Sommernachts Traum, Ouvert. E. (Hermann.) †  
Mendelssohn, Op. 24. Ouverture f. Harmoniemusik, C. (Hermann.) †  
Mendelssohn, Op. 26. Die Hebriden (Fingalshöhle). Ouverture, Hm. (Hermann.) †  
Mendelssohn, Op. 27. Meeresstille und glückliche Fahrt. Ouverture, D. (Hermann.) †  
Mendelssohn, Op. 32. Märchen von der schönen Melusine. Ouverture, F. (Hermann.) †  
Mendelssohn, Op. 36. Paulus. Ouverture, A. (Hermann.) †  
Mendelssohn, Op. 52. Symph. aus dem Lobgesang, F. (Hermann.) †  
Mendelssohn, Op. 56. Symphonie Nr. 3 (Schott.), Am. (Hermann.) †  
Mendelssohn, Op. 74. Athalia. Ouverture, A. (Hermann.) †  
Mendelssohn, Op. 89. Heimgab. d. Fremde. Ouverture, A. (Hermann.) †  
Mendelssohn, Op. 90. Symph. Nr. 4 (Italienische), C. (Hermann.) †  
Mendelssohn, Op. 95. Ruy Blas. Ouverture, Cm. (Hermann.) †  
Mendelssohn, Op. 101. Ouverture in C. (Trompeten-) (Hermann.) †  
Mendelssohn, Op. 107. Symphonie Nr. 5 (Reformations-), Dm. (Hermann.) †  
Mozart, Ouverture zu Ascanio in Alba, D. (Paul Graf Waldsee.) †  
Reinecke, Op. 93. Ouverture zu König Manfred, E. (Hermann.) †  
Reinecke, Op. 93. Vorspiel z. 5. Akt aus Manfred, F. (Hermann.) †  
Ritter, Transcriptionen aus klassischen Instrumentalwerken. 2 Bände. Siehe VA. 455/456.  
Schubert, Symphonie, C. (Hermann.) ††  
Schubert, Symphonie, Hm. (Hermann.) †  
Schumann, Op. 38. Symphonie Nr. 1, B. (Hermann.) †  
Schumann, Op. 61. Symphonie Nr. 2, C. (Hermann.) †  
Schumann, Op. 91. Ouverture zu Genoveva, Cm. (Hermann.) †  
Schumann, Op. 97. Symphonie Nr. 3, Es. (Wehrle.) †  
Schumann, Op. 113. Ouverture zu Manfred, Em. (Hermann.) †  
Schumann, Op. 125. Symphonie Nr. 4, Dm. (Hermann.) †  
Schumann, Op. 129. Ouverture, Dm. (Hermann.) †  
Wagner, Eine Faust-Ouverture, Dm. (Hermann.) ††  
Wagner, Vorspiel zu Lohengrin, A. (Hermann.) †  
Wagner, Vorspiel zu Tristan und Isolde, A. (Ritter.) †  
Wunderstein, Op. 11. Ständchen, C.



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